

"PAY DAY" SEEN AS DRAMATIC MYSTERY

Offering at Cort Theatre a
Mixture of Movies and the
Spoken Play.

CAUSES MUCH LAUGHTER

The audience at the Cort Theatre on Saturday night roared with laughter at the various scenes of a curious composition called "Pay Day" and then discovered at the end of the work, by Oliver Bailey and Lottie Meany, shortly before 10:30, that nothing else had probably been expected of it all the time.

The piece rested on the good old scheme about actors playing a moving picture drama before the audience and visualizing what the scenario contained. They did this not only by means of the camera but through the efforts of players with the aid of speech to help them through their nonsense, such as murder, robbery and the rest of the moving picture stock in trade.

A new talking motion picture play was the description of the piece on the programme. It is not altogether conceivable that the authors intended all the accumulated absurdities to be laughed at. They only seemed funny to the giggling spectators because they were unintentional. To create actual comedy the playwrights would have worked somewhat more adroitly.

There were two characters in the introduction to the play—two young actors. She wanted to go into the movies because the salaries were so high. She happened to be Irene Fenwick, who is by way of knowing some of the backstage life of the industry. He was Vincent Serrano, who being as yet unregistered on the film, was opposed to the plan. She had the scenario, however, and started to read.

Simultaneously began "The Talking Motion Picture Play." Horrors on horrors soon began to accumulate. He made her steal \$1,000. He deserted her. He took a too conspicuous substitute for her conjugal rights. For her prison poverty, threats of vengeance in a *Mary Tamm* and then more trouble. She was much more suited than usual. He told her she was a good girl. When she called for help he murdered his wife, put the deed's pearls into the pocket of his old love and had her sent off to prison for murder.

Between the momentary glimpses of the telephone, which was really the protagonist of "Pay Day," there were legends of the moving picture industry. The characters united the changing scenes. In the first act there were some of the most interesting scenes of the showing. He and his complaining second wife, who was murdered for her money, and in the third act.

The first of these was the office of a physician to which she, disguised as a boy, fled after her escape from prison. The second showed him with a New York City woman who attended a meeting of her lodge. It was when she came to his apartment in a wonderful frock of blue and silver—Wanamaker's name on the programme—and through an indescribably intimate method succeeded in leaving him in possession of a gift he little expected from the amateur gambler, which had made up the greater part of the scene and the last destination of him and her was never so soon as the scene began.

Here the plain drama as opposed to the moving pictures asserted itself and the humor ceased. It was made plain that the two characters were not the camera plays since the manager offered such a large sum—also communicated over the telephone.

SCHOENBERG MUSIC IS RECEIVED KINDLY

Chamber Symphony Accorded
Patient Hearing at Damrosch Concert.

HEARTY APPLAUSE GIVEN

The programme of the Symphony Society's concert at Aeolian Hall yesterday afternoon was devoted to compositions in the smaller forms, which Mr. Damrosch called "orchestral chamber music." The list comprised Schoenberg's "Kammersymphonie," Strauss's poem for violin and orchestra, Hindemith's symphonic variations for violin and orchestra, Brahms's serenade in A for small orchestra and Saint-Saens's serenade for violin, cello, piano and organ.

The "Kammersymphonie" was played on November 14 last at a concert of the Friends of Music. At that time the performers were from the Philadelphia Orchestra and were conducted by Leopold Stokowski. It would be impossible to make now any comment which was not made then. Schoenberg's first artistic tenet is that combinations of tones are expressions of feeling and are therefore subject to no distinction between the musician's own soul.

It would be a hard task to extricate this doctrine, and Schoenberg's "Kammersymphonie" would furnish an assault on the ears of the listener. To begin the assault it is essential to deny the composer's premises, which are not easily to be shaken. The artist has certain rights, one of which is to make the music his own art. The theorists and the commentators do the talking and write many books. The Beethovens, Bachs and Wagners make the music. Thus it has ever been and will be, in *secula seculorum*.

This "Chamber Symphony" is neither lawless nor unattractive. It is a one movement work. It has two principal themes, one of vigorous rhythmic character and one a pure cantabile, according to the law and the prophet, Haydn or Mozart. They are developed with consummate skill and with a rigorous process of thought. The music is the most searching scrutiny. It is brain music, perhaps, but is none the less true music. Certainly the pieces in which the cantabile theme is developed in its full richness are of incontestable beauty.

The elements of fundamental departure in such a composition are those which have been topics of discussion ever since Wagner wrote "Tristan and Isolde." Wagner's novel use of chromatic melody and its resultant harmonies brought storms of abuse about his ears. Since that time we have gone far forward in the use of new scales and harmonies foreign to our long established system.

The Schoenberg scheme embraces in addition to older materials the harmonic and melodic elements of primitive music and again subjected to modifications. The construction of melodic thoughts founded on or suggested by this scale and the grouping of newly conceived chords in relation to the scale are the two main features. We shall have to learn to love these things, perhaps, or eschew concerts at which are performed compositions of this kind. The music is a masterpiece of work or partly for the conductor's courage in producing it cannot be told; but Mr. Damrosch read the score with fine insight and with the help of his orchestra gave a performance which was noteworthy for its clarity and its balance of tone.

Mr. Salsavsky, concert master of the orchestra, played the French sonata by Lucien Schmitt, second violin, and cello variations. Mr. Schmitt had not previously been heard as a soloist and he acquitted himself with credit. Mr. Damrosch called the piano part in the serenade of Saint-Saens, music a thousand miles removed from that with which the concert began.

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SNOW AND GALE KEEP LAKESIDE INDOORS

Some Golfers Brave Weather
—Hotel Dances Well
Attended.

LAKESIDE, N. J., Feb. 27.—A small gale and several snow flurries kept most of Lakeside's visitors indoors today. The Laurel in the Pines arranged an impromptu concert, Miss May Grignon of Lakeside giving vocal selections. Golf players on the links included the Laurel House staff. Archibald J. McClure, Frank O. Row, Arthur H. Osborne, Andrew J. Murphy, Robert J. Farley and F. E. Vanderhoof.

Elithu Root and Mrs. Root are expected here on Tuesday. Mrs. Charles Lathrop Pack and Miss Dorothy. They entertained a party of young people yesterday at the Country Club. Mr. Oliver Harriman, Mrs. Carley Harriman and Mr. and Mrs. Harry B. Shipman of New York are at the Laurel House for the week end.

Among those who attended the Saturday bon at the Laurel in the Pines were Misses Margaret Dixon, Marion Bradley and Florence Hull, the Misses McKim, Mrs. Louise C. Brower of New York and Miss Isabel Drake, who is visiting Mr. and Mrs. Thomas P. Fiske of Brooklyn.

Attending the dance at the Oak Court were Mr. and Mrs. A. M. Farley, T. J. McCoy, H. W. Foster, Mrs. H. R. Foster, George F. McAdams, the Misses Marion Frank, Ada Frank and E. Blair. Miss Rebecca Burns of Brooklyn, dressed in a colored frock, won the prize for the most costume, while Mrs. W. H. Miller of Brooklyn, in Oriental garb, took the prize for the prettiest dress.

TREE'S \$50,000 FUND TURNS ACTORS BLUE

Other Players in London
Hoped for Plum Plucked
by Sir Herbert.

BRADY WINS IN CANADA

Now that Sir Herbert Beerhohn Tree is to have a syndicate of New Yorkers subscribe the sum of \$50,000 for the season of Shakespeare at the New Amsterdam Theatre on March 14 with the revival of "Henry VIII," there is said to be considerable disappointment among the well known actors-managers that he left behind him in London. Sir Herbert has been anxious to return here ever since his two visits some years ago, which did not result in the accumulation of any unusual amount of money on the part of the actor-manager or his sponsors here. But his ambitions during this period have met with no practical encouragement. He happened to come here this spring because Alice Kausar succeeded in making for him the most advantageous offer of the moving picture companies in the West.

Once here the syndicate was formed and there is every probability of a brilliant season at the New Amsterdam Theatre. Sir Herbert Beerhohn Tree is appropriately elated. But the emotions of his brother actors, who have met with no practical encouragement, have not been so easily won. They are said to be beyond description. They also want to come to America. Sir George Alexander, Oscar Asche, Arthur Bourchier, even the most successful of them has been eagerly watching and waiting for the chance to come to New York under some possible conditions. "The Big Drum" would bring him success enough to carry him straight across the Atlantic Ocean. When that failed in August, "The Hunchback of Notre Dame" has been dropped.

Now comes Tree and with no difficulty whatever finds a syndicate willing to put up \$50,000 that he may indulge an ambition cherished for twenty years. The feelings of the chagrined actors-managers who remained in London may well be imagined.

William A. Brady has had success with "The White Feather" and "The United States" and it is a pleasure to record Mr. Brady's success wherever it may be. It seems that in "The White Feather" it was blown into Canada by a favoring gale and is there and is much more successful than it was in London. Next week the play will be seen in Ontario for the second time. This season will be spent in Canada. Mr. Brady will, following year, bring the piece back to the United States to see if there is any more demand for it here than there was when it was seen first.

Observers of the tendencies in vaudeville cannot fail to notice the return of the actress from the picture play studios to the two day, Florence Rockwell and Maud Fealy were the two latest camera actresses to go to vaudeville.

The Clifford Devereux Company, which appeared last summer on the vaudeville circuit, is about to open its tour for the present season. The plays to be presented will be "Twelfth Night," "The Comedy of Errors" and "The Taming of the Shrew." The company will be headed by Sheridan and "The Taming of the Shrew" by Goldsmith.

William Gillette has finally accepted the offers of the moving picture companies that have been after him and has gone to Chicago to make a picture. He will be seen in "The Taming of the Shrew" and "The Comedy of Errors." He has long been the most sought after of all the players.

The Moore-Mumford Collection of Old Chinese Rugs

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Madison Avenue at Fortieth Street, New York.

STARS FOR THE WINTER SHOW. HOSPITAL TO RAISE \$250,000.
Eye, Ear and Throat Institution Has to Treat Patients Away.
Because of the lack of facilities hundreds of patients have been turned away every month from the Manhattan Eye, Ear and Throat Hospital, including sufferers from cancer and mastoiditis requiring immediate operations, according to Dr. Walter F. Chappell and Dr. Arthur H. Duell, surgeons and directors of the hospital.

Physicians have issued an appeal for a fund of \$250,000 to increase the capacity of the institution 30 per cent. An anonymous donor has subscribed \$10,000, providing the rest can be raised by December 1, and other subscriptions have increased the amount to \$175,000.

Many of the nurses are housed in flats on Avenue A, the doctors say, as there is no room for them in the hospital buildings. This is a big disadvantage in several ways.

MRS. SAGE AIDS SAILORS' HOME. Gives \$25,000 to Institution That Is Extending Work.
Dr. George S. Webster, secretary of the American Seamen's Friend Society, 74 Wall street, will announce this week the gift of \$25,000 from Mrs. Russell Sage toward the maintenance of the Sailors' Home and Institute at 507 West street. More than 1,500,000 seamen have been served through one or more departments in the Sailors' Home during the past year.

STERNBERG'S "EASTER" SEEN. Dramatist's Widow Directs Production for the Stage Society.
The stage society presented at the Gaiety Theatre last night August Sternberg's "Easter" for the first time in America. An invited audience, most of them members of the society, was present and the production was made to order.

EDWIN KEMPTON. Attorney for Lawyers Title and Trust Co., Chief at 74.
Edwin Kempton, head of the legal staff of the Lawyers Title and Trust Company, at 190 Montague street, Brooklyn, died of apoplexy on Saturday afternoon. He was born in New Brunswick, N. J., twenty-four years ago.

Franklin Alter. Frank Alter, a young artist, has won in the contest for the work of designing the scenery for the new musical comedy, "Home to Holland," by George S. Chappell and Kenneth M. Marchmont, which the Stuyvesant Production Company will soon stage. The two judges awarded the artist a prize of \$1,000.

Bradford P. Raymond. Bradford P. Raymond, for almost twenty years president of the Wesleyan University and a recent president of the Law School of Yale University, has been named to the position of president of the new National Bank and identified with many of the leading financial interests in New York and other cities.